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EUROPEAN PAINTINGS IN THE  
JESUP COLLECTION

THE American pictures in the Jesup Bequest were noted in the last number of the BULLETIN. The other paintings of the collection which are now on view in Gallery E11 will be enumerated in this article.

The Dutch pictures, five in number (all of which with the exception of the Van Ceulen were shown at the Hudson-Fulton Exhibition, held at the Museum in 1909), will be found on the north wall of the gallery. In the center is an important landscape by Salomon van Ruysdael, signed and dated 1640. It shows in an admirable manner the skill and ease with which this master built up his productions.

On either side of the Salomon van Ruysdael are two portraits of the school of Rembrandt. Both have been accepted as the work of Rembrandt himself by such well-known authorities as Waagen and Bode and have been so catalogued in the various exhibitions at which they have figured, including the Hudson-Fulton Exhibition. Bode goes so far as to date them approximately about the year 1633. The consensus of opinion today, however, is contrary to this ascription. The workmanship is not such that it can readily be fastened upon any of Rembrandt's usually named pupils, but it may safely be regarded as the work of a member of his school.

The Portrait of a Man, which has been ascribed to Hals, is in a similar category of uncertainty as to authorship. Moes and De Groot have both pronounced it to be by Frans Hals, whose monogram indeed appears on the picture with the inscription AETA SUAE 66 and the date ANO 1633. The style is that of Hals and the picture is undoubtedly of his time, but the drawing and painting are not strong enough to corroborate the attribution to Hals himself.

The Van Ceulen is a portrait of Lady Townshend, according to the tradition. She was the wife of Sir Horatio Townshend, who was one of the deputation sent to The Hague in 1660 to invite Charles II to return to his country.

There are eight landscapes by British

artists in the collection and among them pictures of distinct merit. The Norwich School is shown in several examples, one by its founder John Crome—a small picture of a roadway. By his pupil James Stark is an excellent picture called *The Mill*, placed near the Salomon van Ruysdael, with which in handling and intention it bears comparison. George Vincent, another of the Norwich painters, is represented by a picture of sterling quality—*The Farm by the Brook*. Tottenham Church, a rather early painting by John Constable, is remarkable for the freshness and limpidity of its color, and for its generally modern point of view. Near this work hangs a small picture by Bonington, an effect of sunset with the towers of Mantes cathedral showing against the sky in the distance. The influence of these two artists on late nineteenth-century painting in France is at once manifest on the examination of these two examples. An able though somewhat uninspired picture by P. Nasmyth, *At Penhurst, Kent*, and two works by Richard Wilson complete the number of British landscapists. The larger of the Wilsons, a poetic *View on the Arno*, is particularly characteristic of this delightful artist.

The portraits of the British School also include excellent examples. There is an attractive Reynolds, a *Portrait of Georgiana Augusta Frederica Elliott, or Seymour*, as she was called later. She was born in 1782, and according to the *Diary* sat to Reynolds in 1784. The picture was exhibited at the Royal Academy in 1785. She was the daughter of George, Prince of Wales, and Grace Dalrymple Elliott, and married Lord Charles Bentinck in 1808. The portrait was engraved by J. Brown, and is reproduced in Graves and Cronin's catalogue.

By George Romney are two pictures, a charming portrait of a lady, the Honorable Mrs. Tickell, and a spirited likeness of himself at the age of sixty-one years. In the *Memoirs of Romney* by Rev. John Romney this portrait is noted as follows: "In the winter of 1795 he painted a head of himself which, though slight and not entirely finished, being painted at once, shows uncommon power of execution; the likeness

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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

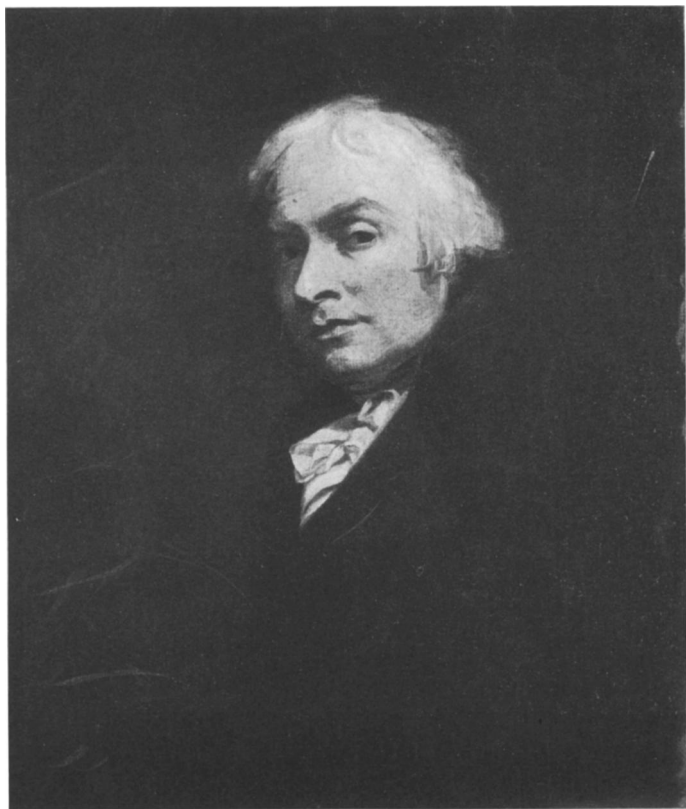
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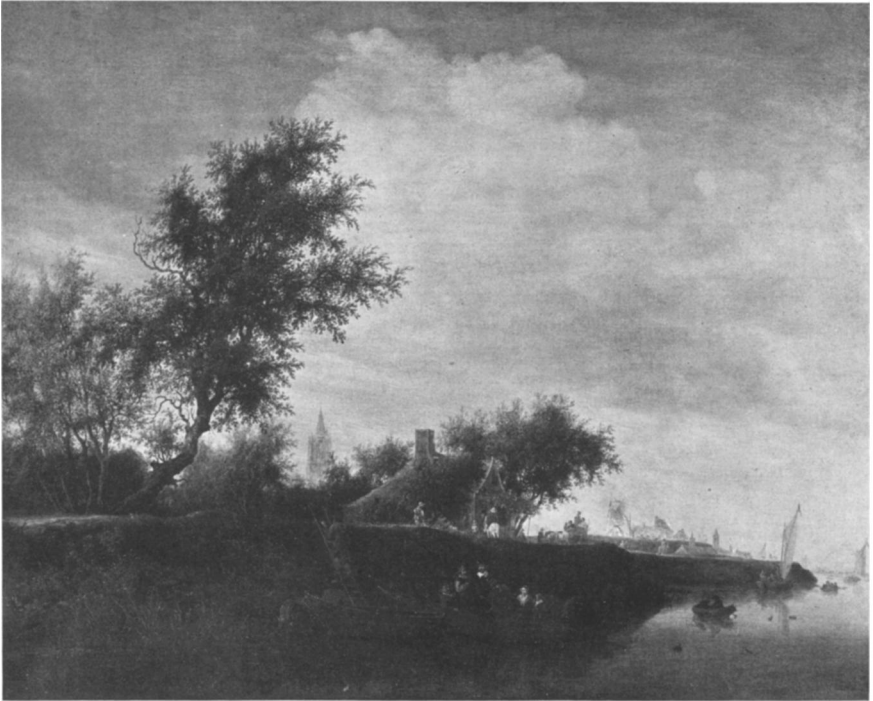
PORTRAIT OF GEORGIANA AUGUSTA FREDERICA ELLIOTT  
BY SIR JOSHUA REYNOLDS



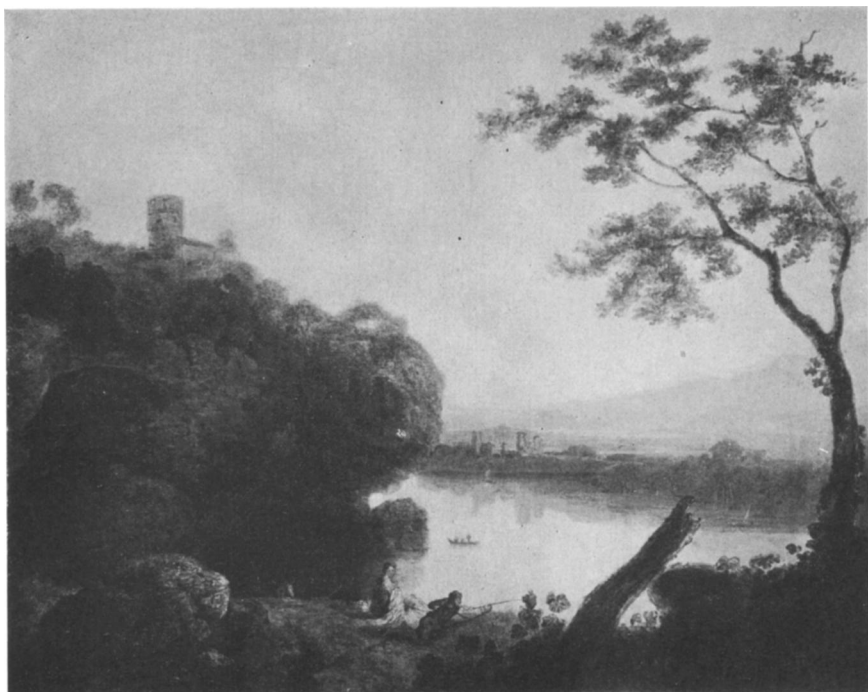
PORTRAIT OF THE ARTIST  
BY GEORGE ROMNEY



THE MILL BY JAMES STARK



HAARLEM, HOLLAND, BY SALOMON VAN RUYSDAEL



VIEW ON THE ARNO BY RICHARD WILSON



TOTTENHAM CHURCH BY JOHN CONSTABLE



also is strong, but there is a certain expression of languor that indicates the approach of disease which had in fact already begun to assail his constitution. It is remarkable that it is painted without spectacles, though he had been in the habit of using glasses for many years."

The portrait of his daughter by Gainsborough is a valuable item in the collection.



PORTRAIT OF THE ARTIST'S DAUGHTER  
BY THOMAS GAINSBOROUGH

It is similar to the head of the same child in the famous picture of the artist's daughters in the South Kensington Museum, for which picture it served in all likelihood as a preliminary study. Hoppner is represented by a group of a mother and two children, which is called in Mrs. Jesup's list Mrs. Gardiner and her Two Children; Lawrence's example is a portrait of a lady, Lady Elizabeth Wyndham, fondling a collie dog. Among the other works of the British School are two attractive little paintings by George Morland called Town and Country, which appear to have been done for purposes of reproduction, and pictures by Francis Wheatley, Wilkie, and Webster.

The earliest of the French pictures is a Portrait of the Vicomtesse de Polignac which bears the name of Nattier. The

other French works are of comparatively recent date. By Corot is a little picture called Evening on the River. There are good landscapes of small size by Rousseau, Daubigny, and Diaz. By the last-named is a figure picture as well—some gaudily dressed children playing with a lizard. The Millet is a diminutive work showing two peasants against a charming background of farm buildings and landscape. A Former Royal Highway by Cazin is of the high standard of skilful handling and pleasing gray colors that is usual in the work of this accomplished painter.

B. B.

#### A BEQUEST FROM MRS. MARY ANNA PALMER DRAPER

**T**HROUGH the bequest of Mrs. Mary Anna Palmer Draper the Museum has acquired a number of objects which are shown in the Room of Recent Accessions for the month. These include, among other things, Egyptian and classical antiquities, twenty-two miniatures, and four tapestries.

The objects from Egypt are all of small size, including amulets, seals, rings, beads, pendants, bronze statuettes, and a few other things. Of the miscellaneous objects a Roman earring of gold and pearls may be given special mention. The amulets are quite varied in form, material, and date. Among the earliest are two of carnelian shaped like a human leg, and among the latest is a tiny bronze ibis. The seals, too, are of various forms. Many are scarab-shaped and others are in the form of a plaque bearing on the back a hedgehog, a frog, a fish, a cat, or other creature carved in the round, or a Bes-figure or Horus-eye in relief. Among the bronzes are two standing figures of Bast of Bubastis, a goddess of joy and feasting. She has the head of a cat, wears a patterned dress of unusual cut, and carried a number of attributes, now in part missing; these were a basket, a sistrum, and a lion's head with collar, symbol of the warlike goddess Sekhmet, with whom Bast was sometimes identified.

Admirers of ancient glass will welcome